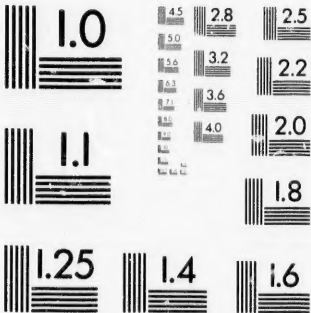


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Masonic Fair.

ART GALLERY
CATALOGUE.

Saint John, New Brunswick,
September, 1879.

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MASONIC FAIR.

ART GALLERY
CATALOGUE.

SAINT JOHN, NEW BRUNSWICK.
SEPTEMBER, 1879.

ELLIS, ROBERTSON & CO.
"GLOBE" STEAM JOB PRINTING OFFICE,
SAINT JOHN, N. B.

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The General Committee of the MASONIC FAIR express their cordial thanks to those citizens whose courtesy and generosity placed at the disposal of the Committee for exhibition the art treasures that have formed the loan collection at the Fair.

The Committee cannot too warmly acknowledge the privilege that has thus been afforded of bringing together works of rare artistic merit and beauty for the delight of all who have visited the Gallery; and they heartily recognize that by the kindness of the contributors the public have been afforded a treat of unaccustomed enjoyment; while this General Committee have been enabled to add to the varied attractions of the Fair, and have received valuable addition to the building fund of the Masonic Temple.

1. Landscape, with
2. At Bonchurch
3. The Ruined T
4. Autumnal Eve
5. Mont Orgueil
6. Blarney Castle
7. Moonlight,
- 7 (a). View on the
8. Western High
9. Algerine Pirat
10. At Beddgelert
11. Ben Venue, from
12. Farm Scene,
13. Scene from Sh
14. Landscape,
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Furlong, E
sonic Fair,
16. The Stone-Bro
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18. Welsh Mount
19. Beatrice Cenci
20. Welsh Landsc
21. The Trout Fis
22. Landscape (wi
23. Peacock (with
24. "
25. Oyster Boats

CATALOGUE OF PAINTINGS, ETC.

TITLE.	ARTIST.	OWNER.
1. Landscape, with cattle (The Braes o' Mar),	Alfred Grey, R. H. A.	Thomas Furlong.
2. At Bonchurch, Isle of Wight,	G. A. Williams,	Mary P. Dole.
3. The Ruined Temple (after R. Wilson, R.A.)	J. T. Stanton,	Mary P. Dole.
4. Autumnal Evening, Surrey,	G. A. Williams,	W. P. Dole.
5. Mont Orgueil, Jersey,	Edwin Hayes, R. H. A.,	Wm. Thomson.
6. Blarney Castle,	J. W. Gray,	Isaac Burpee.
7. Moonlight,		R. Heber Arnold.
7 (a). View on the St. John River (Westfield),	J. C. Miles,	H. D. McLeod.
8. Western Highland Cattle,	Alfred Grey, R. H. A.	Thomas Furlong.
9. Algerine Pirates,	James Danby,	Thomas Furlong.
10. At Beddgelert, North Wales,	Alfred Vickers,	Mrs. J. W. Beard.
11. Ben Venue, from Loch Achray (Trosachs),	David Murray,	Mrs. W. H. A. Keans
12. Farm Scene,	J. W. Gray,	Wm. Thomson.
13. Scene from Shakspeare's Titus Andronicus,	Crawford Pyne,	Mrs. J. W. Beard.
14. Landscape,	J. Wilson,	Isaac Burpee.
15. Landscape (one of pair presented by T. Furlong, Esq. to Albion Lodge for Masonic Fair,	W. Yates,	
16. The Stone-Breaker (fine water color),	W. Lucas,	Thomas Furlong.
17. Landscape (companion to No. 15),	W. Yates,	
18. Welsh Mountain Stream,		Isaac Burpee.
19. Beatrice Cenci,	Achille Leonardi,	John Horn.
20. Welsh Landscape,		Isaac Burpee.
21. The Trout Fisher,	Wm. McGrath,	Thomas Furlong.
22. Landscape (with Figures),	J. Wilson,	Isaac Burpee.
23. Peacock (with Fruit),	J. W. Swift,	Thomas Lynn.
24. " "	Do.,	Do.
25. Oyster Boats bringing to in a Breeze,	W. C. Knell,	Mrs. J. W. Beard.

TITLE.	ARTIST.	OWNER.
26. Hay Field,		C. A. Ellis.
27. Landscape, with Figures (after Gainsborough),		Dr. Botsford.
28. The Coolin Mountains, Isle of Skye,	John Cairns,	Chas. Campbell.
29. Sheep,	F. Van Piverdonck,	Wm. Thomson.
30. Crossing the Stream,		Do.
31. Landscape, with Cattle (after Cooper),	J. W. Gray,	Do.
32. Moonlight Scene,	Do.,	Dr. T. Walker.
33. Discussion <i>ex vivo</i> Force,	Edward Turner,	Mrs. W. H. A. Keans
34. Death of Alcestis (signed and dated "F" (elit) "R" (omae), "1767"),	David,	Mrs. S. Robertson.
35. The River Side (Dargle) Tinnahinch, County Wicklow (Copy of No. 41),	Jas. Stewart,	H. D. Troop.
36. "How dear to me the Hour,"	P. V. Duffy, R. H. A.,	Thomas Furlong.
<p>"How dear to me the hour when daylight dies, And sauleams melt along the silent sea; For then sweet dreams of other days arise, And memory breathes her vesper sigh to thee.</p> <p>"And as I watch the line of light that plays Along the smooth wave toward the burning West; I long to tread that golden path of rays, And think 'twould lead to some bright isle of rest."</p>		
37. The Cabin Door (copy aft. Hill, of London)	James Holman,	Thomas Furlong.
38. Portrait of Rubens,		Wm. Thomson.
39. St. Kevin and Kathleen (copied from Finden's Beauties of Moore),	James Holman,	Thomas Furlong.
40. The Return of Alcestis (signed and dated "F" (elit) "R" (omae), "1767")	David,	Mrs. S. Robertson
41. The River Side (Dargle) Tinnahinch, County Wicklow.	P. V. Duffy, R. H. A.,	Thomas Furlong.
42. Autumn in Surrey,	F. W. Hulme,	R. L. Peters.
43. Old Ash Trees ("Adam and Eve"), near Rotheray, Isle of Ince,	John Cairns,	Thomas Furlong.
44. The Poachers,		Isaac Burpee.
45. Portrait,	Sir Joshua Reynolds,	Dr. Botsford.

CATALOGUE OF PAINTINGS, ETC.

	TITLE.	ARTIST.	OWNER.
	46. "You Wouldn't Take Warning,"	Jas. Grey, R. H. A.,	Thomas Furlong
	47. "Take a Run in the Garden,"	Chas. Armetage,	Thomas Furlong.
	48. A Sunny Day in Glendalough,	P. V. Duffy, R. H. A.,	Do.
	49. Near South End, Essex,	A. Vickers,	B. L. Peters.
	50. Wood Lane,	Dunbar,	Mrs. J. W. Beard
	51. At Tremadoc, N. Wales,	A. Vickers,	Do.
	51 (a). Moonlight,		
	52. Landscape (with Cattle),	J. W. Gray,	R. N. Knight.
	53. A Breezy Day off Ramsgate,	J. Callow,	Wm. Thomson
	54. Marine View,	Do.,	Do.
	55. Water Carriers,	H. Weekes,	Isaac Burpee.
	56. Landscape,		Do.
	57. Outward Bound,	J. Callow,	Thomas Furlong.
	58. Portrait of Horse "King William,"	Geo. H. Bailey,	H. Hilyard.
	59. Bowls,	J. Scott,	C. A. Stockton.
	60. Landscape,		W. F. Bunting.
	61. Landscape,		Do.
	62. Lane Scene, Surrey,	F. W. Hulme,	W. P. Dole.
	63. Llangharne Castle, S. Wales,	A. Perigal, R. S. A.,	Mrs. F. Ferguson.
	64. Glimpse of the River St. John (presented by the Artist to the General Committee of the Masonic Fair,	J. C. Miles,	
	65. The Notary,		W. F. Harrison
	66. Landscape,	A. Van Willis,	C. A. Ellis.
	67. Shakespeare (Chromo-lithograph after the Chandos portrait),		B. L. Peters.
	68. Landscape, (companion to No. 66),	Do.	C. A. Ellis.
	69. The Dentist (companion to No. 65),		W. F. Harrison
	70. On the Saco,	J. C. Miles,	W. Watson Allen.
	71. View in Norton, N. B.,	J. C. Miles,	Do.
	72. Mount Washington,	J. C. Miles,	Do.
		DESCRIPTION.	OWNER
	73. Found Dead on the Embankment (a gift to the Fair by E. Clare, copied in India ink from a wood-cut),		

DESCRIPTION.	OWNER.
74. Spaniels (Chromo),	
75. Birds, in Winter Landscape (Chromo),	
76. Spaniel and Woodcock (Chromo),	W. F. Bunting.
77. The Challenge, W. H. Simmons (Mezzotint Engraving after S. Silcox,	W. F. Bunting.
78. Folks on the Tummel (Chromo),	B. L. Peters.
79. Landscape (Chromo, after John Salmon),	Isaac Burpee.
80. At the Siege of Paris, (Copy by Photo-Gravure from Picture),	Thomas Furlong.
81. Ruins of Melrose Abbey, in bark and mosses, natural colors, by	Mrs. W. S. Marvin.
82. The Chess-Players, Photograph, colored in oil,	Wm. Thomson.
83. Mill and Cottage, a Winter Scene, Oil Painting by J. Northcote,	Mrs. C. A. Ellis.
84. Mill and Cottage, by John Northcote, companion to No. 83,	Do.
85. The Card Players, companion to No. 82,	Wm. Thomson.
86. L'Hemicycle du Palais des Beaux Arts, a fine engraving by Dupont after the painting by Delaroche,	Thomas Furlong.
87. Ruins of Kivaux Abbey, companion to No. 81,	Mrs. W. S. Marvin.
88. The Christian Martyr, engraving after Delaroche,	Thomas Furlong.
89. On Guard, copied, by photo-gravure, from picture by Edouard Detaille,	Thomas Furlong.
90. On a Strike, Chromo,	W. F. Bunting.
91. Coast Scene, after J. Salmon, Chromo,	
92. Lost on the Prairie (Chromo)	A. C. Fairweather.
93. A Brown Study (Engraving by Hollyer after W. Higgins),	W. F. Bunting.
94. Pointer and Quail (Chromo),	Do.
95. Head,—Moorish Girl (in Crayon),	C. F. Kinnear.
96. Tambourine Player (copied in India ink), by	J. N. Redfern.
97. Paris—The Commune, copied, by photo-gravure, from painting by A. de Neuville,	Thomas Furlong.
98. The Vintage Festival, engraved by A. Blanchard after painting by Alma Tadema,	W. F. Bunting.
99. Re-entry of French Troops into Paris, copy by photo-gravure of painting by Edouard Detaille,	Thomas Furlong.
100. Head of Girl, Chromo,	C. F. Kinnear.
101. "Cry Baby," copy in India ink by	J. N. Redfern.

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REVIEW OF THE ART GALLERY.

[*"St. John Globe," Sept. 22d and 23d, 1879.*]

ONE of the most attractive and valuable features of the Fair, which has proved in all respects a brilliant success, is the fine collection of pictures brought together in the Art Gallery. Although there were many good pictures, some of which had been on several occasions exhibited to the public, destroyed by the Great Fire of 1877, a very considerable number were fortunately saved from the flames; and the largest collection in the city, that of Mr. Furlong, was happily situated beyond the limits of the conflagration; so that there could yet be in St. John such an exhibition of really choice and excellent Works of Art as can be equalled nowhere in the Maritime Provinces, and as would do no discredit to a city of much larger population and greater wealth. We have among us not a few individuals and families of fine aesthetic culture. What we need is that the culture should be more widely spread, that a real and sound knowledge of the Fine Arts, an educated and refined taste, should be more generally diffused among all classes of the community.

The beneficial effects of education in such matters would soon make themselves ap-

parent in even the humblest household that could afford any kind of ornament at all. In the form and styles of all our furniture, in the character and arrangement of even the cheap pictures with which the very poorest people often delight to adorn their homes—in our dress and manners—indeed, in a thousand nameless ways, would be felt the cheering—though silent—influence of a genuine love of art, which is only another name for the love of beauty. Whosoever, for whatsoever aim at creating or disseminating among us this pure love of the beautiful, nature and in art deserves, and on it constantly to receive, a hearty encouragement, and it must be a great gratification to those concerned in the management of this Maritime Fair, that the Gallery of Pictures which the committee having charge of that department have been enabled to place on their walls has been frequented by so large a number of admiring and appreciative visitors. The exhibition is a really fine one.

We propose to offer our readers some remarks upon several of the pictures, choosing for the purpose those which have more especially attracted our own attention and

excited our admiration. And if we should, here and there, indulge in a word of criticism, we shall do so merely in order to prompt others to form an independent judgment, and to help them, perhaps, to arrive at an intelligent appreciation of the artistic merits of the works mentioned. As might have been expected, the greater portion of the paintings exhibited consists of landscapes and of the marine views in which a maritime people like ourselves may naturally be supposed to find particular delight.

The first number in the catalogue is that of a rather large and striking landscape by Alfred Grey, R.H.A. It is a rough Highland scene — "The Braes of Mar" — very faithful to nature in its whole treatment. The foreground is remarkably well worked up — the shrubs and heather and coarse grass which cover the grey rocks being carefully and beautifully colored, and the perspective of the hills that appear in the distance is faultless. A view of Highland country, true in every respect to their character, is happily introduced, and their color of white and grey, and black, are admirably balanced. If we have a fault to find with this conscientiously painted picture it is in the coloring of the trees, of which the poorer ones we think, might have shown rather better lines of green. "Western Highland Cattle," by the same artist, is even a more striking picture than the one we have just described, and it has deservedly attracted a great deal of approving notice. Although the cattle are intended to be the principal features on this canvass, we cannot help observing that the grey rocks and the most naturally colored heather, the shrubs, grasses, and mosses that occupy the immediate foreground, are shapely charming. We can hardly imagine anything of the kind better done. But what strikes the spectator at once,

and stamps upon his mind a permanent impression of this picture, is the group of wild, fierce-looking cattle so skillfully drawn and colored, and so boldly relieved from the grey, stormy sky that overhangs the rugged hill-side. We cannot see how this subject could have been better treated. Both these pictures prove that Mr. Grey is an excellent artist; and we do not wonder that their owner, Mr. Thomas Furlong, values them very highly.

By another Irish artist of high standing, P. Vincent Duily, R.H.A., there are three large paintings in the room, which are also owned by Mr. Furlong. Of these, one, No. 13, entitled "The Riverside, Timahinch, Co. Wicklow," is a carefully painted bit of quiet, wooded scenery. On the left of the foreground the quiet stream and the tall leafy trees that border it are in deep shadow. On the right the bright sunlight of a warm, bright morning, shines upon a beautiful rocky bank and almost fine spreading trees, whose foliage is expressed in a wonderfully detailed, yet broad and effective, manner. We look along the stream, through the overhanging trees, to a bright, open space beyond, and, on the right hand, a charming woodland path carries us away into the distance. Altogether, this is a delightful picture, which grows upon one more and more the longer and the oftener he sees it. An uncommonly faithful and effective copy of it is to be seen in No. 32. This copy was made several years ago by our townsman, Mr. James Stewart, who is well known as a skilful and tasteful amateur artist. A careful comparison of this copy with the original, now placed so near it, will afford a probable study. Another of Duily's works is No. 10, painted in illustration of Moore's well-known verses, beginning:

"How dear to me the hour when daylight dies,
And sunbeams melt along the silent sea."

It is a large canvass, glowing with warm colors. The hues of the sky, irradiated by the setting sun, of the sea — across which the bright light comes in un-

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broken lines to the gently sloping shore that fills the entire foreground, and on the rocks that rise on the left, are all strong and intense. This quality quickly wins for the picture a great deal of admiration. And it undoubtedly possesses the great merit of being a simple yet striking composition, broad in effect, and displaying great purity and brilliancy of coloring. The stretches of sandy beach, and the pebbles and shells strewn along it, are most beautifully rendered. They sparkle with light from their yet wet surfaces. But, after all, the picture seems to us to fail somewhat in conveying the impression it was designed to produce. A less brilliant, more hazy, dreamy atmosphere, in which all but the very nearest objects would be less sharply defined, and a softer, mellower tone of color throughout might have met the poet's description of the scene, and better expressed the sentiment embodied in his verses.

The remaining picture by Duffy, "A Sunny Day in Glendalough," (48), is, in our judgment, of very high merit. It is solidly painted; and the coloring of the hill-sides, of the sky, and of the stream that winds down the glen, although bright, is exceedingly natural and true, while the perspective is admirable. It is a very beautiful picture, which the lapse of time will only improve.

By F. W. Hulme, one of the best English landscape painters of the present day, there are two charming works in this collection. They are both fine examples of the artist's skill in tree-painting. The larger of these, No. 42, "Autumn in Surrey," is warm and rich in color, and gives full expression to its title. Nothing could be finer than the solid, yet free and graceful aspect of the oak trees, robed in flowing autumnal foliage, that cover the side of the hill on which a few sheep are grazing, and where a peasant girl, who has laid her basket and bundle upon the ground, is leaning upon a bit of fence to view the scene. The sky, bright but cool looking, is flecked with white clouds. The grasses and ferns

that crowd the foreground, as well as the trees are most accurately drawn and faultlessly colored. And there is a balance and harmony throughout the picture which is simply charming.

In No. 63, "Late Scene, Surrey," the same qualities appear. It represents a rich growth of oak and other trees in their early spring dress, aspen. The perspective of the grassy lane, which runs far in among the trees, and in which appears a woman and a flock of geese, is wonderfully illusive. The foliage is rich and lush. The trees and the grass are but as equalled in their perfect naturalness by anything in the room. And the term — some of which needed and a glow — and all the shrubbery of the foreground seem most minute yet vital, though carefully painted with a full brush. The cumulus clouds, floating off the bit of sky over the tree tops, are very natural in form and color.

Quite another style of tree painting is that presented in No. 43, a study of the celebrated "Old Ash Tree," commonly called "Adam and Eve," near Richesay, Isle of Bute. This picture is by John Cairns, of Glasgow, and it is as we have been assured by those who know well the trees and the spot on which it stands, a most faithful and correct portrayal of the place. The species and character of these large and remarkable trees, whose huge trunks are so thick and naturally in the ground and in whose spreading foliage every leaf, almost, is individualized could not for a moment be mistaken. We see it once by the bluish green hue cast over them that they are ash trees and none other. The manner of the painting is somewhat stiff and hard, yet there is a plain substantial readiness about this picture which makes it very effective and pleasant. Another painting from the easel of the same artist is a beautiful coast scene, No. 28, entitled "The Conin Mountain, Isle of Skye." In it the rather hard outlines of the landscape well brought into harmony with the blue sea, and the rich colors of the sheaving shore. A small boat and a

figure or two for a human interest to the view. Every part of the picture is firmly and solidly painted, and it is sure to wear well and to grow upon one's appreciation.

As we have already said, the coast scenes and sea-scapes form a very considerable portion of this collection. The very finest of them is an imposing painting, No. 50, whose title is "Llan-haearn Castle," South Wales, the work of another and an eminent Scotch artist, Arthur Peck, R. S. A. Nothing of the kind could well be better rendered than the beach upon which the waves come rolling in; and the colors, form, and swelling, heaving motion of the carved and crested waves are most admirably expressed. Against a bright sky, the old, massive ruins of the great castle stand out bold—their hardness and solidity being toned down and softened by the ivy that spreads over and clings to them. On the horizon hangs the rain-cloud that has evidently just passed over the scene, and the intervening mistiness greatly adds the excellent perspective. This is in every way an honest, good, and pleasing picture.

Of the Marine pieces we have spoken of three, Nos. 51, 52, and 53, are by the well-known English artist, J. C. Miller, who achieved a good reputation by such works. "A Breezy Day off Ramsgate" (51) is, as its title would lead us to expect, a lively scene, the sea and the vessels speeding along before a brisk breeze, being full of movement. The drawing is in all parts good, and the coloring is natural. No. 52, which belongs to the same owner, Wm. Thomson, Esq., and is a sort of companion to the above, is much more calm, serene, although a pleasant enough picture; while "Onward Bound" (53), the property of Thomas Finlay, Esq., resembles it in character. It is a larger canvas, however, and rather bolder in its treatment. Two or three heavy and clumsy, but extremely picturesque craft are sailing out to sea in the foreground; and the drawing, which presents them coming directly towards the spectator, is excel-

lent. The shore and port they are leaving, which would seem to be Ramsgate, are thrown well into distance; and it would not be easy to find fault with the coloring of any part of the painting. "Oyster Boats bringing in a Breeze," by W. C. Knell (54), is not so satisfactorily treated, notwithstanding that the waves breaking in spray against the sides of the boats, and the figures of the fishermen busy in the management of their blunt and lumbering craft, are quite full of animation.

But by far the best of these seascapes is No. 5, "Maum Orgueil, Jersey," by Edwin Hayes, R. H. A., owned by Mr. Thomson. It is a large and admirable picture. Not only is the water natural in color, and the form of the waves so true that they seem to be actually flowing, but the sky in which the setting sun appears, half-hidden and obscured by streaky clouds, while above cloudlets of another kind and of bright hues soften and warm the whole view, is really very beautiful. The mountain, crowned by its old castle, holds its place distinctly and firmly, but not obtrusively, in the distance. We regard this picture as one of the most truly artistic in the collection. Near it hangs a very lovely production of James Dabry's, which displays fully the characteristics that mark so many of his own and his father, Francis Dabry's, works. It is No. 6, entitled "Algerine Pirates." The pirates and their light-bolt swift ship are only dimly seen through the glowing mist that overhangs the shore. The time is the close of a hot day on the Southern shore of the Mediterranean, and the sky, the high, steep rocks, perforated by tunnel-like openings, the sands that lie stretched across the foreground, all are awed by the warm hues of sunset. The mist, or bluish grey tint, which has spread over the shore, as it most naturally would under such conditions, as soon as the sun neared the horizon, is rendered with marvellous tenderness and fine effect. It only rises to a certain height, and the more brilliant light fills the atmosphere and illumi-

nates the cliffs above. We particularly commend this beautiful picture to the careful study of our amateurs who are seeking a lesson in the expression and the distribution of lights and shadows in a landscape. It is full of poetry and finished art.

Of the remaining landscapes by British artists, which are of large size, we merely notice two, Nos. 14 and 22, painted by J. Wilson, and owned by the Hon. Isaac Burpee, as possessing considerable merit. But several of the smaller works call for particular notice. Among these are the sweet pictures by A. Vickers, No. 10, "At Boddleget, N. Wales;" No. 49, "Near South-end, Essex;" and No. 51, "At Tremadoc, N. Wales." They are all bright and charming in color, and all painted under the full and broad effect of clear daylight. They are so strong that they produce all the effect of much larger canvasses. "Autumnal Evening, Surrey;" No. 4, by G. A. Williams, (which is hung too high to be properly examined by ordinary spectators) is an uncommonly sweet and tender bit of English scenery. The sky, the trees, the horse and cart and their driver, the cottage and sheep, the standing rays of falling light, and the roadway and herbage in the foreground, each and all are most pleasingly set before us. No. 21, a study at "Bonchurch, Isle of Wight," by the same artist, is a very pretty, finished sketch of cottages and trees. "Ben Vorne, from Loch Achray," by David Murray, is an exceedingly bright and strong bit of mountain scenery, which holds its own among the larger paintings; and No. 50, a "Wood Lane," by Dunbar, is a deeply shaded passage-way between rows of heavy beech trees, expressed with considerable fidelity.

Of course, we cannot omit mention of Nos. 15 and 17, the pair of pretty little pictures by W. Yates, which Mr. Furlong recently brought from London, and which he liberally presented to Albion Lodge for this Masonic Fair. Many of our readers, doubtless, have seen and admired these rare little land-

scapes while they were placed in the window of Messrs. J. & A. McMillan's store. The only remark we shall offer respecting them will be that they are very finely worked out, very bright and very pleasant—adding, that we give the preference to the one in which the fisherman is standing by the stream below the rustic bridge—the one, by the way, we do not, we believe, most generally fancied. Half-way between them is one of the rarest gems of pictorial art in this city—No. 16, "The Stone Breaker," a lovely water-color painting by W. Yates. We quite envy Mr. Furlong, the possessor of it. Although it is small, it is so full of good points that we cannot pretend to convey an idea of them all in our brief description. The old man is resting from his labor to eat his luncheon; and sitting at his ease with outstretched legs, he looks out of the picture in the most natural manner at the beholder. In one hand he holds a large pocket-knife, and in the other he liberally thick slice of bread he has fastened from the garter-bread that is placed, along with some butter, on a fine handkerchief spread gently on the ground beside him. He has not yet tasted his bread and cheese; and his faithful, sharp-looking little dog, with ears erect, gazes keenly at the supposer of a poaching visitor. The landscape in which these figures are placed, the neat cottage that stands just a short way back of them, and all the accessories are most naturally and fittingly delineated. In a word, this fine drawing is a real gem.

Of the paintings in which human figures form the chief subjects, the most important are Nos. 23 and 48—representing respectively the Death and the Return of Alcibiades. They are signed and dated Dionisio F. (scilicet) R. Genet, 1787; and are authentic works of that eminent French artist, painted in the year after that in which he gained the Academy's gold medal and scholarship which entitled him to proceed to Rome and prosecute there his artistic studies. The story of Alcibiades, one of the most beautiful of

ancient Greek legend, is familiar to readers of Greek literature and history. Alceste, the most lovely of the daughters of Pelias, King of Iolcos, was married to Admetus, of Phœria, in Thessaly. Through the wrath of the goddess Artemis, indulgent at a slight he had put upon her, Admetus was about to perish by a premature death. The god Apollo intervened on his behalf, and begged from the Fates the prolongation of the life of Admetus if he could find any one willing to die in his stead. His aged father, Phœrias, and his mother, both refused to make this sacrifice for their son; but his devoted wife Alceste cheerfully complied with the hard condition for the preservation of her husband. Immediately after her death, and amid the lamentations of the family, Hercules, a former guest and friend of Admetus, arrived, and at once, by his strength and daring, rescued Alceste from the grasp of Death, and brought her alive again to her husband. Such is the legend with these figures illustrate, and they tell the story very simply but very effectively. It might be said that the figures, especially that of the astonished Admetus gazing at the pale face of his restored wife, whom Hercules has just led in, to him, are somewhat theatrical in expression; but such a criticism would hardly be just. They are noble pictures, well preserved for nearly 112 years, and retaining marvellously well the freshness and purity of their colors.

Another prominent picture which the lapse of years has not greatly faded is a pleasing "Portrait" of a gentleman (No. 115), by Sir Joshua Reynolds, the property of Dr. Borsford. It has a very dignified and even courtly look. Not far from this is a good copy (No. 150) of Rubens's well-known portrait of himself, which, as it hangs immediately opposite the room, strikes at once every one who enters. It also wears the look of some age, but it is remarkably fresh. No. 102, "Beatrice Cenci," owned by Mr. John Horn, is another copy of a famous picture,

representing the painting of Beatrice's portrait in her prison. This copy—on a canvas of large size—is the work of Achille Leonardi, of Rome, who painted it for its present owner during his visit to Italy a few years ago. And it is remarkably well done. There is a great character and force in No. 46, "You Wouldn't Take Warning," by James Grey, R. H. A. It is a picture much like those produced by Friskine Nichol, illustrative of Irish peculiarities and Irish humor, and made familiar to us by all engravings and lithographs. The subject before us would be sure to be popular as an engraving. A real Irishman peasant stands a short distance in front of his cottage, grasping by the throat an unfortunate crow that he has brought to grief by the discharge of a murderous-looking blunderbuss which he holds in his other hand. A few yards away is seen the *scarecrow*, which the daring and unlucky bird had despised, and he has lost his life in consequence of his contempt. To him Patrick, whose face wears a half-angry, half-pleasing expression, is addressing the words that form the title of the picture. The drawing in the picture is admirable, the colors good, and the humor unbounded.

Next in the catalogue (17) stands a painting sure to please every one who sees it. "Take a Run in the Garden" is the title,—words supposed to be spoken by a lovely young girl to a younger sister whose hat she is tying on. Through the open sash of a low window we catch a glimpse of the garden—a leafy, shady spot. The young lady, who has come down on her knees, the better to reach the little sister, has a sweet face and is simply and neatly attired. The child is a very pretty child indeed, and evidently a pet in the household. All the furniture of the room, the carpet and other accessories are carefully studied; and there is not a particle of glaring color in the whole of this pleasant presentment of happy domestic life.

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title "Bowls," (59), we have a painting which has been greatly admired by many good judges of art. It is by J. Scott, of London, and is in a quite Pre-Raphaelite style. The figure of a young lady, in a simple dress, short-waisted, and altogether of rather antiquated fashion, and neatly trimmed with white lace, stands looking towards us, and holding back her skirts, apparently waiting for the next bowl to be played by her adversary. At her feet lie three black balls and one white one, showing the present state of the game. By the way, this game of "Bowls" used to be very popular in England a century ago. It is an ancient game, and ought, in this day of revivals, to be brought into fashion again. The background, against which the figure is boldly, even daringly, placed, is composed of a tall growth of sunflowers, whose foliage and flowers are rendered with scrupulous fidelity in all their native strength of color. The picture is a very striking one.

Near by, placed in a recess, is No. 58, a portrait of the horse "King William," by Geo. H. Bailey. It is very correctly drawn, and is, we believe, a faithful likeness of the horse. But it is wanting in one important respect—the absence of the shadows which ought to relieve the animal and keep him from clinging to the bright wall of his stable. In No. 29 we have a picture that presents in admirable manner some fine "Sheep." The picture is from the easel of a Belgian artist, E. Van Piverdoock, and is the property of Wm. Thomson, Esq. The sheep stand directly in the foreground of a wide, flat, Flemish landscape, that is not worked up in a way to distract the interest that centres in the figures. In drawing, color, and the texture of these honest fleecy creatures, nothing is left to be desired; and the introduction of a few beautifully finished hens and ducks adds a trifle of bright color just where it tells best. We doubt whether Sidney Cooper or Verelsteden could please us better with such simple materials than this artist has done.

Our own local artists are not so strongly represented in this Exhibition as we had hoped they would be. Mr. J. C. Miles, who is so industriously laboring to establish a taste for the fine arts in his native place, has contributed, as a gift to the General Committee, a "Glimpse of the River St. John," (No. 61). It is more highly and thoroughly finished than many of his productions are, and the result is, consequently, a very good picture. As Mr. Miles is a devoted and assiduous student of Nature, and no more coy of anyone's style, we expect great things of him, and this picture tends to the fulfilment of his promise as a rising artist. The other pictures by him, hung on these walls, are all earlier ones. There are several examples of our former townsman, J. W. Gray's work—Nos. 6, 12, 31, 32, and 52. Of these the first "Barney Castle," is by far the best. It was painted from a sketch made by Mr. Gray during a brief visit to Ireland some years ago, and is a really good picture which we should like to own. It is the property of the Hon. Isaac Burpee. The style of Mr. Gray is easily recognized in the other examples, which are all tolerable good.

Only one specimen of the late J. T. Stanton's exquisite manipulation and finish is here exhibited. It is "The Ruined Temple," (No. 3), after the picture by R. Wilson, R. A., bearing that title in the collection presented by Mr. Vernon to the British National Gallery. Some persons who have seen the original, which is four times as large as his copy, affirm that the copy is the finer painting of the two. It is owned by Miss Mary P. Dole. Two small pieces, contributed by Mr. Thomas Lynn, 23 and 24, each being a "Peacock, with fruit," are all that represent the late Jonathan W. Swift. They are rather pretty little things of their kind. Mr. James Holman, our well-known portrait painter, also appears in two small examples, Nos. 37 and 39. The former of these "The Cabin Door," after J. Hay, is a nice bit illustrating Irish peasant life.

Of Mr. James Stewart's work, No. 35, we have already spoken. There only remain two other artists formerly residents here, now in the United States, whom we may include among our local men. One of these, Crawford Pyne, is the painter of a "Scene from Shakespeare's *Titus Andronicus*," (No. 11). The part of the play illustrated is evidently the first scene of Act IV. Though not of a very high class, this small painting, an early production, contains much promise of future eminence. The other artist is the painter of "The Trout Fisher," (No. 20), Wm. McGrath. The little work shows a young lad by the side of a small stream and in front of a screen of trees. In color and drawing it is quite good, and produces a pleasing effect. Mr. McGrath, now residing in New York, is in a fair road towards eminence and fame.

We have left ourselves hardly any space for remarks upon the engravings, lithographs and small paintings that fill the eastern end of the Gallery. But we must briefly note as remarkable for different kinds of excellence No. 71, an Indian-ink drawing, entitled "Found Dead on the Embankment," by Mr. E. Clare, who has given it to the fair; the "Head of a Moorish Girl," 173, in crayon, loaned by Mr. C. F. Kincaid; and the "Famboyant Player," a copy made in Indian-ink by Mr. J. N. Redfern. Mrs. W.

S. Marvin's pictures in bark and mosaic, Nos. 81 and 87, give a good idea of the ruins of Melrose and Rivaux Abbeys, and evince much skill. Among these smaller things are placed two diminutive but very effective oil-paintings, by J. Northcote, owned by Mrs. C. A. Ellis. They are both winter scenes, and each contains a "Mill and Cottage," and a few figures, depicted under a dreary aspect.

No visitor will be likely to pass by No. 86, a large and fine engraving by Dupont, after the painting by Delacroix in "L'Hémicycle du Palais des Beaux Arts," at Paris; or 98, "The Vintage Festival," engraved by Blanchard,—the most eminent of the French engravers in line at the present day—after the painting by L. Alma Tadema, A. R. A. The latter of these is owned by Mr. W. E. Bunting, the former by Mr. Faring, who also lends Nos. 80, 89, 97 and 99—copies by photogravure of paintings by A. de Neuville and Edward Detaille, describing scenes in the Franco-German war. All these will well repay the trouble of a close examination and study.

Our readers at a distance will at least learn from our remarks that this Exhibition of Works of Art is a fine and valuable one, and that by it another decided step has been made here in the direction of an improved public taste and a higher æsthetic culture.

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